JAZZ

ILLINI FESTIVAL '79

. . . commemorating 20 years of academic jazz at the University of Illinois

Sponsored by:

National Association of Jazz Educators
University of Illinois:
School of Music
Star Course
Afro-American Cultural Program

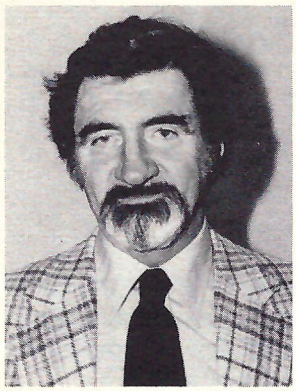
I am pleased to join with Chancellor Gerberding and the faculty, staff and students of our Urbana-Champaign campus in welcoming you to the Illini Jazz Festival '79 and High School Jazz Consortium. We hope that you will enjoy your stay and that you will return often.

John E. Corbally,
President

I am delighted to welcome you to the 1979 Illini Jazz Festival. This university has had a special concern for and affinity with jazz and jazz musicians for many years, and jazz has become part of our academic program and heritage. We are proud of that.

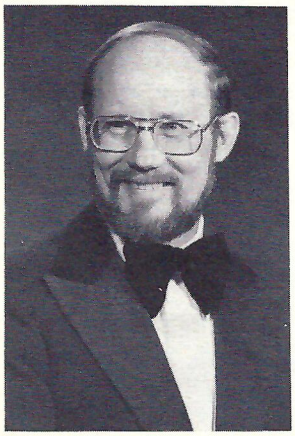
Jazz is a vital and significant American contribution to music and culture, here and abroad. It is a creative, changing art form, with its roots deep in this soil. Enjoy yourselves.

William P. Gerberding,
Chancellor



The School of Music is pleased to welcome our illustrious guest artists, and visiting college and high school students to the Illini Jazz Festival 79. The Festival is the outgrowth of a long history of jazz activity at Illinois, and celebrates the twentieth anniversary of the creation of the first official jazz band in the School of Music. With best wishes for an exciting week on our campus.

Robert Bays, Director
School of Music

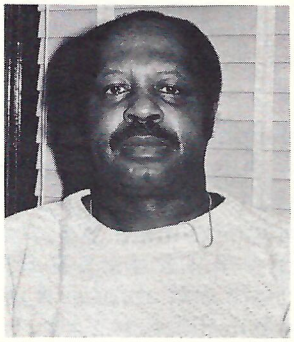


This first Illini Jazz Festival is a really significant event in the evolution of jazz education in Illinois. It is fortunate that high school jazz students have the opportunity to participate in an educational, non-competitive festival where they can also be inspired by the best of college and professional musicians. One of the most valuable experiences a young jazz musician can have is the exposure to excellent examples of performance in the various jazz styles. Rolling Meadows High School and the Illinois unit of the National Association of Jazz Educators are proud to be involved in the planning and promotion of this innovative jazz happening.

Len King, President
Illinois Unit of N.A.J.E.

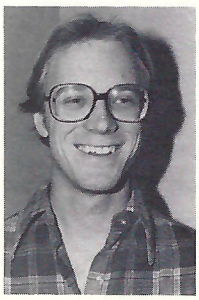
The Afro-American Cultural Program staff and its affiliated students warmly welcomes the participants celebrating the University of Illinois' 20th Jazz Anniversary. We feel that the musical expressions to be heard will clearly demonstrate the significant role our culture has played and the need to share with others through a sight and hearing, our valid contributions to music.

Bruce Nesbitt, Director
Afro-American Cultural Program

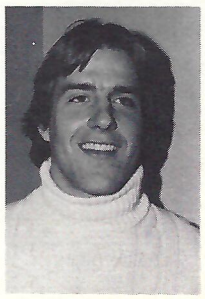


Star Course is extremely proud to sponsor Illini Jazz Festival '79. We hope to establish the Festival as an annual event that will merit national recognition and focus widespread attention on the quality of jazz that is being created at the University of Illinois. Please support and enjoy the Festival, and become a part of a proud tradition: the Illini Jazz Tradition.

Tom Bearrows & Don Kauffold
Senior Managers, Star Course



Tom Bearrows



Don Kauffold

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U of I Jazz Band II

TUESDAY, MARCH 27, 1979

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Medicare 7, 8, or 9

WEDNESDAY, MARCH 28, 1979

TRADITIONAL JAZZ DAY

** 2:30 p.m. Clinic: Krannert Center Playhouse
8:00 p.m. Concert: Krannert Center Playhouse
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Memphis Nighthawks
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U of I Jazz Band I
Ron Dewar Quartet
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SATURDAY, MARCH 31, 1979

HIGH SCHOOL JAZZ BAND DAY

* 8 a.m. Consortium: Music Bldg.-Smith Music Hall
High School Jazz Band
16 invited high school jazz bands performing
in two consortium centers
2:30 p.m. Concert: KCPA Playhouse
High School Honors Jazz Band:
Elk Grove Jazz Band
Houston (Texas) Jazz Band
Rolling Meadows Jazz Band
Tickets: $2.00

JOE WILLIAMS NIGHT

8 p.m. Concert: University Auditorium
Joe Williams, vocalist
U of I Jazz Band I
U of I Alumni Jazz Band
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SUNDAY, APRIL 1, 1979

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9:30 & 11:00 a.m. Jazz Liturgical Services, Wesley Methodist Church
Medicare 7, 8, or 9
2:30 p.m. Concert: Festival Finale-Univ. Auditorium
U of I Black Chorus
U of I Jazz Band I
Joe Williams, vocalist
Featuring: "Gospel Mass" and "Cantata for Black Chorus"
Tickets: $3.00

Ticket Information:

Tickets available at Illini Union and Krannert Center for the Performing Arts box offices, Baskins, Market Place, and Lincoln Square.

Special series ticket for all festival events: $18.00 (available at Illini Union only).

*Free admission
**Admission by pass only

THE FESTIVAL DIRECTOR: PROFESSOR JOHN GARVEY

Interest in jazz on the University of Illinois campus has been high over the last three decades. The creative jazz performer can find a home in Champaign-Urbana. Why jazz? And why the U of I? The answer: Professor John Garvey—musician and conductor at Illinois for 31 years.

Garvey came to Illinois in 1948 with a long list of credits behind him. Born and raised in Reading, Pennsylvania, he attended college at Temple University, studying violin under Alfred Lorenz (assistant concert master of the Philharmonic Orchestra).

Before Garvey arrived at the U of I there were no jazz bands associated with the University. He introduced a group called the Modern Jazz Quartet which first performed in 1959. The group developed a following and later in 1960 became known as the 1st University of Illinois Jazz Band. Under John's direction the band flourished—it became a great asset to the campus since it gave the student musicians a chance to perform and others a chance to experience jazz.

The band was such a success that five other bands were formed by musicians and conductors interested in nurturing the ever-growing jazz culture. One of the most outstanding accomplishments of John's first band was their 1969 Soviet Union Tour arranged through the State Department. The band was lauded on the tour and everywhere else they performed.

Today, U of I Jazz Band I is still performing before enthusiastic crowds. And Professor Garvey is as entertaining as the band he conducts. Before each song he quiets the audience down to tell them the name of the song and composer, and often adds an amusing bit of information about the piece. Between sets you can find him mingling with the crowd and performers, while stoking his ever-present pipe. When conducting, he is witty and spunky and conveys this enthusiasm to musicians and audience alike. He is truly a great jazz enthusiast and his contribution to the advancement of jazz on the U of I campus is unmatched.

Garvey has had many other musical accomplishments. In 1964 he formed the U of I Chamber Orchestra and is still conducting it today. Ten years later he formed the Russian Folk Orchestra. His current plans involve the formation of another group; he hopes to start the U of I Balinese Gamelan—an Indonesian-type orchestra—in the near future.

Garvey's musical interests are varied, but his talent, contributions to music, and his enthusiasm have remained a constant source of inspiration to the U of I.

JAZZ: HISTORICAL HIGHLIGHTS

Imagine yourself in New Orleans during the early 1900's. It's late but the city is still buzzing. Music is coming from all directions—a new type of music is filling the streets. It swings, it moves, it comes from the heart and soul. In one night spot Jelly Roll Morton is playing blues on his piano. Down the street you can hear Bessie Smith singing out to the crowds. Maybe Louis Armstrong will stroll in with his trumpet and sit in on a few sets. This is the jazz scene when it just began.

Jazz. An original American musical style. A music many people don't understand. A music which incorporated the musician's personality into it.

Jazz, in its early stages, was highly improvised. Most early jazz performers were not formally trained. Since most could not read music it was rarely written down. Instead its appeal depended on the skill, intuition, and experience of individual performers.

Louis Armstrong

The "Jazz Age" of the 1920's was due to the popularity of recorded enthusiasm for public dancing. Jazz bands replaced salon orchestras in important hotels. Formally trained musicians began playing jazz, learning it from jazz-band recordings, performances, and rehearsals. Jam sessions gave performers a chance to gather informally and play, experiment with new ideas.

Originally, jazz bands consisted of only a cornet, trombone, drums, clarinet, bass, and piano. When "big band" jazz became popular, the size and instrumentation expanded. More brass (trumpet, trombone, tuba), a full sax section (baritone, tenor, alto), and a string bass built the band to what it is today.

Benny Goodman

Duke Ellington

Jazz, by this time, was becoming more sophisticated. Dance bands presented contrived, rigid compositions. Solo passages performed within a framework of musical choruses reduced the spontaneity of expression. Arrangements of popular pieces were being written for big dance bands. Improvised jazz, "real jazz," was being pushed to the background.

The new jazz sound was swing. Music of the 1920's and 1930's functioned as both entertainment and dance music. "Crooning," a vocal style used by such people as Frank Sinatra, Bing Crosby, and Rudy Vallee accompanied the big band sounds of Tommy and Jimmy Dorsey, Count Basie, Lionel Hampton, Glenn Miller, Benny Goodman, Duke Ellington, and Guy Lombardo, just to name a few.

John Coltrane

While some people regard only the music of original dixieland pure jazz, others call all music performed by a jazz band "jazz"; accompaniments to popular songs, boogie woogie, rock and roll, rhythm and blues, be-bop, and progressive jazz. Both of these interpretations represent extreme points of view.

In the 1940's another revolution was brought about by four great jazz musicians. They were Charlie "Bird" Parker, alto saxophonist; Dizzy Gillespie, trumpeter; Miles Davis, trumpeter; and Art Tatum, pianist. Small combos began to replace big bands. Melodies became more floric and complex. Dissonant, strange harmonies bewildered listening-oriented audiences. This was the era of bop.

Bop later developed into "progressive jazz," whose principal exponents are Thelonious Monk, Stan Kenton, Dave Brubeck, Jerry Mulligan, John Lewis, and Gil Evans. The performance demands of "progressive jazz" and its harmonic and contrapuntal concepts are so severe that membership in a progressive group, such as Modern Jazz Quartet, is very exclusive. The big band is unwielding and therefore incapable of the subtleties of progressive jazz. Dance to the music is nearly impossible. In the 1960's a new movement called "third stream" combined "progressive jazz" with classical tradition. John Coltrane, tenor saxophonist, is the leader of this movement.

Charlie Parker

In the past 10-15 years, jazz has regained much of its popularity. During the "progressive jazz era," its followers were smaller in number due to the music's complexity. Now all forms of jazz—traditional, bop, swing, big band, etc.—are being performed and listened to by a vast variety of people. The gap between jazz and rock has been bridged by such performers as George Benson with his "Breezin'" album. George Gershwin brought jazz into symphony orchestras with his famous "Rhapsody in Blue." These are just a few examples of how jazz enters into everyone's life.

The scope of jazz performers is ever-widening. On keyboards Chick Corea, McCoy Tyner, and Keith Jarret are just a few of the big names. Each is popular and respected, yet each has an individual style. Instrumentation for jazz has increased so that every instrument has a place in a jazz group. Percussion has developed to the point where it can be a show in itself. The use of electronics and synthesizers is progressing, and becoming widely used. Jazz continues to be a music forum for new and exciting ideas. But more importantly, jazz is once again receiving the credit it so justly deserves.

JAZZ AT THE UNIVERSITY OF ILLINOIS

In 1959, John Garvey, an artist in residence from Walden String Quartet, began the jazz program here at the U of I. Starting with only one band, the program has now expanded to five bands as well as classes in piano, instrumental improvisation, arranging and composition.

The University of Illinois Jazz Band has received world wide recognition. In 1968, they won both the best big band and best overall jazz group at the Notre Dame Festival. Through this competition they were awarded a Schlitz-sponsored trip to the Newport Jazz Festival later that year. Downbeat wrote of the band, claiming the[illegible]o be a "remarkable organization . . . (whose) most engaging characteristic is its original blend of musicianship and showmanship." The band consisted of not only talented musicians, but arrangers and composers as well.

1969 was an important year for the jazz band. Generally acknowledged as the most exciting and accomplished collegiate group in the United States, they performed as part of the U.S.-U.S.S.R. Cultural Exchange Program. A six-week tour of the Soviet Union, sponsored by the U.S. State Department, included performances in Tashkent, Yalta, Krasodor, Moscow, Volgograd, and Leningrad. All of their concerts were sold out with standing room only when allowed. The tour was claimed to be a great success by all parties involved.

The following year the band continued to bring in awards, including best combo at Elmhurst's Midwest College Jazz Festival in April, 1970. The University of Illinois Jazz Band II was also in the finals for best band.

Jazz festivals aren't new to the University of Illinois. In 1971, the University hosted a college festival at Krannert Center for the Performing Arts, and repeated the festival in 1972. In 1977, the University hosted Milliken and Indiana State Jazz Bands for a two-day jazz festival.

Jazz programs at the University of Illinois have increased in popularity, for both the performers and audiences. The University of Illinois Jazz Band I can be seen almost any week playing at various night spots on campus. The other University bands perform occasionally at commercial establishments; small combos made up of groups of University Jazz band members also perform at various campus functions. Thanks to the University of Illinois jazz program, jazz has continued to remain popular here on campus for almost twenty years. The University has been and continues to be a starting point for many performers who have now departed Champaign-Urbana for the "big time"; these U of I alums may be heard performing their Illini-influenced art throughout the world.

Howie Smith, U of I

Tom on trumpet

The Trombones

U of I Jazz Band No I

NAJE

The National Association of Jazz Educators, NAJE, is a non-profit education oriented organization that has accomplished a great deal since its inception in 1968. Created by music teachers with a strong desire for jazz instruction, the NAJE has greatly advanced jazz in schools. The main purpose of the NAJE is to encourage and promote jazz music in all of its various forms. However, NAJE does more than just that. The most noticeable achievement is the bimonthly magazine published under the NAJE name. The magazine contains valuable jazz instructional ideas for jazz teachers, latest technological advancements in equipment, and a schedule of upcoming festivals and concerts around the country.

The members of the NAJE, though often talented musicians in their own right, are first and foremost jazz educators. Through their efforts many schools now introduce jazz to students in kindergarten through twelfth grades. The NAJE also sponsors composition contests and High School Jazz Festivals. Recently a Jack LeWerkel Memorial Fund for outstanding students in jazz was created.

Because the jazz educators themselves are often talented musicians and appreciators of fine jazz, the NAJE sponsors adult clinics, professional concerts, and a yearly NAJE convention. One of the most prodigious achievements of the NAJE is Project 1, a series of albums recorded by university and high school jazz ensembles. These albums spotlight many talented young musicians, giving them valuable experience. As of this writing, three albums have been released, and more are being planned.

Jazz has rapidly emerged as a growing cultural attraction. A dramatic increase in young performers and audience attendance at concerts across the nation attests to this phenomenon. A large degree of the success of jazz in the schools is owed to the men and women of the NAJE, a group of people who make a tremendous effort for something in which they sincerely believe.

STAR COURSE

Star Course is a non-profit cultural and educational organization that brings professional musicians and other entertainers to the University of Illinois campus at Champaign-Urbana. Now in its eighty-eighth year, Star Course is the only entirely student run organization of its kind in the Big Ten. Two Senior Managers and eight Junior Managers head seven committees responsible for all aspects of promoting and staging Star Course shows. About 100 Freshman and Sophomore Managers staff the committees.

Star Course was founded in 1891 as the union of two literary societies, taking its name from the well-known Boston literary circuit called "The Star Course." For many years, Star Course brought only outstanding speakers. Then, in 1913, Star Course began to integrate a few musical attractions into its program. Over the years, the emphasis in programming has gradually shifted from speakers to music, and today Star Course presentations are almost entirely musical. Classical, jazz, and popular music were all part of the repertoire of forms sponsored by Star Course, but in the early 1970's, the number of jazz and classical programs were reduced due to a lack of student interest. It is hoped that the Illini Jazz Festival will rekindle some of this interest in more diverse forms of music.

Star Course activities are supervised by the University Concert and Entertainment Board, a committee comprised of students and faculty that is responsible to the chancellor for the management of Star Course. The two Senior Managers are responsible for booking and arranging the events. They work on financial arrangements and contract agreements, and they maintain Star Course's books. The Junior Managers head the Publicity, Personnel, Graphics, Advertising, Public Relations, Tickets, and Special Projects Committees. Fifty Freshman and fifty Sophomore Managers staff the committees, usher concerts, and maintain office hours. Star Course offers interested students the opportunity to gain excellent experience in areas ranging from advertising and office work to publicity and public relations.

Star Course was founded to give service to both the university population and the local community, as well as to provide an educational experience for staff members. With the planning and execution of the Illini Jazz Festival, Star Course has achieved all of these goals, and hopes to make the Festival an annual event.

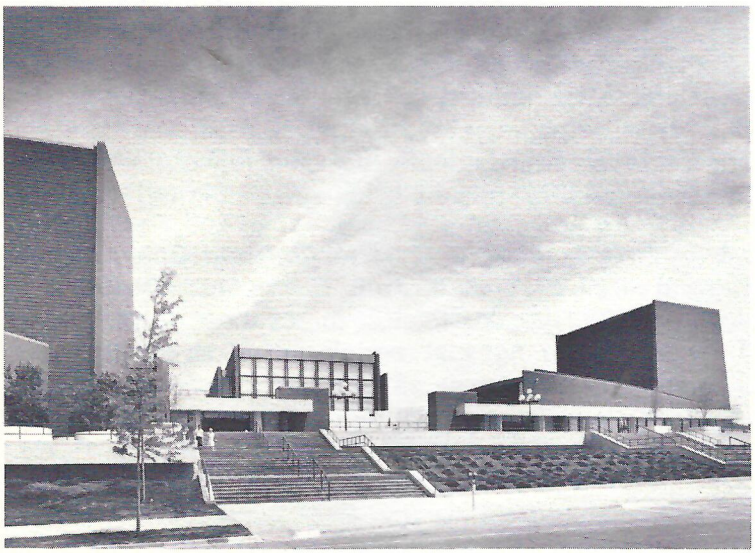
Music Building

Music Building

The Illinois School of Music has long been recognized as a leader in music education. Boasting an internationally respected community of musician-scholars, Illinois encourages the development of intellectual curiosity and creativity in the student.

Illinois has extensive facilities for the rehearsal and performance of music, as well as a complete library, experimental studios, and laboratories for the study of music. The Music Building also houses a large multipurpose electronic music studio, a curriculum laboratory, computer terminals and laboratory, plus the research facilities of one of the world's leading universities.

KRANNERT CENTER FOR THE PERFORMING ARTS



Krannert Center

The Krannert Center for the Performing Arts is a 21 million dollar showcase for music, theatre and dance. Primarily the gift of U of I alumnus Herman C. Krannert, the center's five theatres can acommodate a combined audience of more than 4400 people. Completed in 1969, the Krannert Center has been hailed a "dream house" by the *New York Times.*

Krannert Center has played host to some of the world's greatest artists; including Isaac Stern, Marcel Marceau, and Duke Ellington. The Chicago Symphony under Sir Georg Solti has made several recordings in the center's Great Hall.

The Center operates on Krannert's belief that "Education through participation in culture is one of the most rewarding and enriching experiences people can enjoy. . . ." And it's this environment that has provided the University of Illinois and the Midwest with the creative and professional arts.

MEMPHIS NIGHT HAWKS

The Memphis Night Hawks, a five-member "traditional" jazz band formed in 1975, under the leadership of Ron Dewar, clarinetist for the band.

As Dewar sees it, the group plays music of the early twenties or before, but not in a restrictive way. Their music is not strictly "straw hat, red garter, Dixieland style." "Jazz is a continual thing, whether it's happening in the clubs or in people's living rooms," says Dewar.

The Hawks' personnel include two products of the University of Illinois Jazz Band—Dewar and Steve Jensen, trumpet. Other group members include, David Feiman, banjo; Joel Helleny, trombone; and Mike Miller, on bass saxophone.

The Memphis Night Hawks have released two albums—*Live At The Stabilizer,* on Golden Crest Records, recorded at The Stabilizer Club in Indiana; and *Jazz Lips* released in 1977 on Delmark Records.

The appearance of The Memphis Night Hawks at The Illini Jazz Festival '79 marks the return of one of Champaign-Urbana's most favorite jazz bands. They're exciting, not just reminiscent of an exciting jazz age.

MEDICARE 7, 8, OR 9

Medicare 7, 8 or 9, the local Dixieland Jazz band, consists of about forty members, mostly University of Illinois faculty and staff. This year marks the band's tenth anniversary, and the Medicare express keeps getting stronger each year.

Medicare was created in 1969, when the University of Illinois, like most other universities, was caught up in great social conflict. As a result, the South Lounge of the Union Building had become a gathering place for demonstrators and the atmosphere was dangerously unfriendly. To relieve the tension, Dan Perrino, then Dean of Student Programs and Services, and Professor John A. O'Connor of the Continuing Education in Music Office put together a jazz band to perform in the South Lounge. Their first show was a smashing success; the vitality and goodwill of their music overcame the hostile crowd, and before they were through, Medicare had attracted a crowd of 500 happy students and faculty members.

Since then, Medicare has presented over 600 programs ranging from mini-concerts for children, appearances at football and basketball games, tailgate sessions, nursing homes, formal concerts, to clinics and workshops. They have toured over sixty cities and fifteen states, and have covered 28,000 miles. Their audiences number over one-half million.

Medicare creates a style of spontaneous and informal energy when they perform. Audiences are very active as they watch this basically improvisational, flexible band. Following in the footsteps of classical New Orleans jazz bands, Medicare uses one trumpet, trombone, clarinet, piano, tuba, banjo, and tenor saxaphone. Variations include substitutions of guitar, sousaphone, string bass, and cornet. They sometimes use baritone saxophone or Fluegelhorn, and in some cases extra trumpets and trombones are used in solo choruses to add to the Dixieland style. The combination of these instruments gives Medicare a unique style, full of vitality and character.

Medicare recently released its second album. This two-record set features 35 musicians who present selections from four different live concerts from Willowbrook, Villa Park, and the 1977 and 1978 Annual University of Illinois concerts and the 1978 Aurora Alumni Concert in 1978. The proceeds from the album will go to the Alumni Association.

Later this season, Medicare will be touring; scheduled cities include Rockford, Peoria, Washington, D.C., Atlanta, and Ft. Lauderdale. Special educational concerts will be scheduled at Highland Park High School, Continuing Education Center in Villa Park, and elementary schools in Champaign County.

Medicare will appear at the Illini Jazz Festival '79 on Wednesday, March 28, at 8:00 p.m., in the Krannert Center Playhouse, and on Sunday, April 1, at 9:30 and 11:00 a.m. at the Wesley Methodist Church.

A Auditorium
B Smith Music Hall
C Music Building
D Krannert Center
E Trenos
F T-Bird
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H Illini Union
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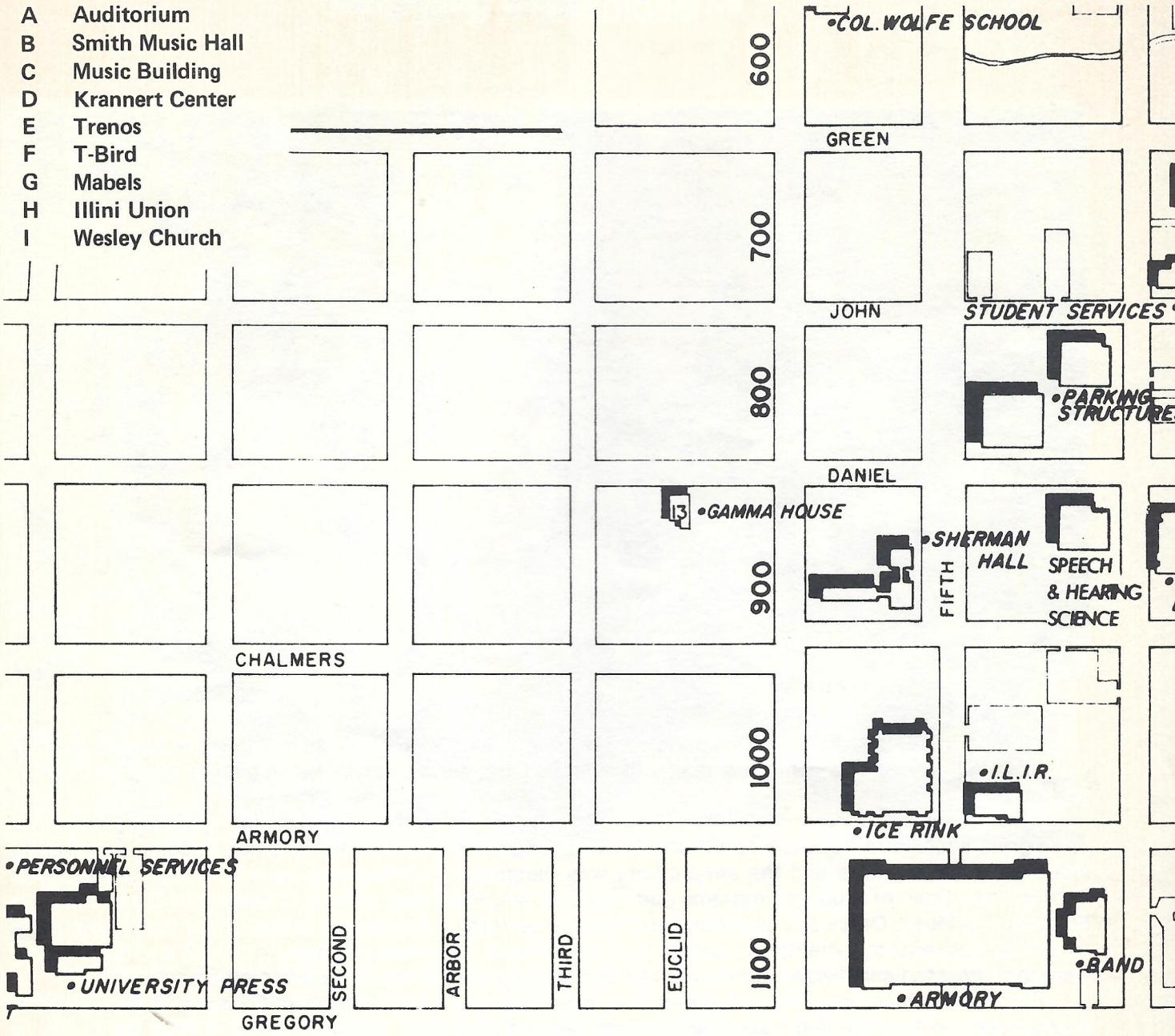

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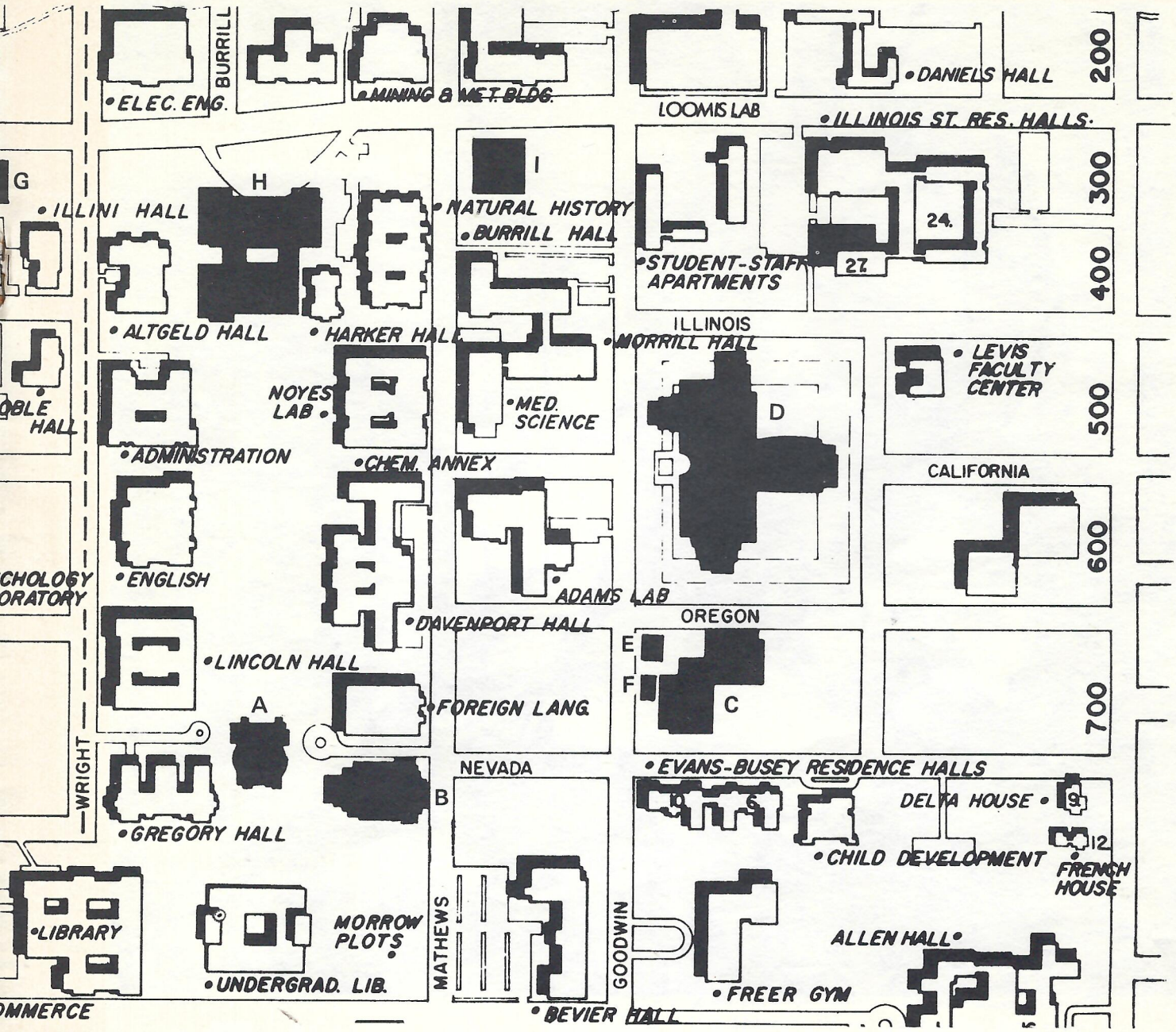

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Urban Clifford Green has been called a musician's musician and a jazzman's jazzman. His versatility with the trombone has made him an important contributor to the jazz scene for over 25 years.

Born in Alabama, Urbie Green began earning his reputation in jazz by playing with Jan Savitt's orchestra, Gene Krupa, and the Woody Herman Third Herd. While with Herman (1950-1952), Green received the *Downbeat* International Critics Award for the "New Star."

Green later played with Benny Goodman, mainly as a studio musician, but also working on the film "The Benny Goodman Story." His flexible style, mellow-brassy sound, and control in all ranges of the horn, made his a sought-after free-lance trombonist. He has recorded with artists such as Count Basie, Louis Armstrong, Dizzy Gillespie, and Leonard Bernstein.

After conducting the Tommy Dorsey Orchestra for a short period, Urbie formed his own band in 1966. Green was innovative in using amplifying, octave-expanding devices.

Urbie Green is an annual participant in the Music Educators Convention in San Antonio, and has appeared at Newport, Monterey, and other jazz festivals. He has played at the White House in honor of Duke Ellington's birthday. Green has 25 albums to his credit, including "21 Trombones (Volumes I and II), "Green Power," "Bein' Green," and most recently, "Big Beautiful Band." Urbie Green is a trombonist of versatile excellence.

Urbie Green will be appearing in the Krannert Center Playhouse at 8:00 p.m. on Thursday, March 29, 1979.

FACULTY JAZZ QUINTET

The newest of the U of I's academic jazz groups, the Faculty Jazz Quintet, made its debut in the fall of 1978. Personnel include Professors Thomas Fredrickson, bass; Ray Sasaki, trumpet and flugelhorn; Tony Caramia, piano; Morgan Powell, trombone; and graduate assistant, Mike Friedman, drums.

The Faculty Jazz Quintet serves as a public relations medium for the School of Music and has performed selected "gigs" at the Krannert Center Fine Arts Symposium, and the Chicago Public Library music series. The Faculty Jazz Quintet will be featured with Urbie Green at the Krannert Playhouse.

Faculty Jazz Quintet

UNIVERSITY OF ILLINOIS JAZZ BAND II

U of I Jazz Band II

The University of Illinois Jazz Band II is directed by Ray Sasaki. Professor Sasaki is a graduate of North Texas State University and the University of California, Berkeley; he has performed on trumpet with many of the nations illustrious jazz bands and stars.

Jazz Band II serves as a complementary ensemble to Jazz Band I; its music is reflective of the Sasaki style: dynamic, driving, cool and exciting. For the complete jazz experience, the concert goer should understand that listening to Jazz Band II with Jazz Band I is like comparing apples with oranges; each is tasty and distinctive in their own way.

Clark Terry is one of the most respected and versatile artists in contemporary jazz. His style as a trumpet and flugehorn soloist is unmistakeable. Years of performing as a featured soloist with the Duke Ellington and Count Basie Big Bands have tempered Clark Terry into a master musician.

Born December 19, 1920 in St. Louis, Terry was the seventh child and youngest boy of his family. Fascinated at an early age with the trumpet, he joined his high school band and began playing with local bands where he improved and distinguished himself as a musician and composer. Even early in his career, he was an inspiration to younger musicians. One of those younger players was Miles Davis, who credits Terry as an early influence.

In 1942, Clark Terry enlisted in the Navy and performed with the band at the Great Lakes Naval Academy. Upon his discharge, he pursued his career in jazz by joining George Hudson's band and playing with some of the best bands of the era. His national reputation blossomed in 1948 when he joined the Count Basie Band.

Throughout his career, Terry has kept up his interest in helping younger performers. While playing with the Basie Band, Clark encouraged a young trumpeter named Quincy Jones. Like Miles Davis, Jones credits Clark Terry as one of his major sources of inspiration.

In november of 1951, Clark Terry made one of the most fruitful decisions of his life when he joined the Duke Ellington Orchestra. Terry stayed for nine years, playing with greats like Johnny Hodges and Cootie Williams. Terry became one of Duke Ellington's most active and reliable soloists. The Duke Ellington Orchestra of the 1950's is known as one of jazz's greatest big-bands. The years of touring and recording made Clark Terry internationally famous.

After a stint with the Quincy Jones Band in Europe, Terry joined the NBC staff, becoming a featured member of the Skitch Henderson Orchestra.

Throughout the 1960's and 1970's, Clark Terry has been in great demand. He has recorded and performed with some of jazz's greatest names, such as Thelonious Monk, Ben Webster, Coleman Hawkins, Johnny Griffin, and Cecil Payne.

In the 1960's, Terry toured Japan with the J. J. Johnson Sextet, toured Europe with Oscar Peterson and Ella Fitzgerald, played in New York City with the Gerry Mulligan Band, and even formed his own small swing sextet with trombonist Bob Brookmeyer. He also continued to help at jazz clinics and to perform at civil rights and overseas benefits.

In the early 1970's, Clark Terry formed his own big band. With talent like Jimmy Heath and Phil Woods, the band won *Downbeat* magazine's Critic's Poll for the best big band of 1975. Clark Terry's new band, the Jolly Giants, has been internationally honored. They have made U.S. State Department tours to Bombay, India, Switzerland, Belgium, and soon they will travel to West Africa.

Throughout all his activities, Clark Terry has managed to keep the beautiful style and technique that is all his own. Respected Jazz Scholar, Leonard Feather, described Terry as "an effervescent brassman who combines technical wizardry with flair, and unrelenting swing."

In concert, Clark is one of the most satisfying and entertaining performers in jazz. His personal warmth and concern for the audience shines through at every show. Terry's acute sense of humor makes each of his shows not only an enriching musical experience, but also a highly enjoyable evening for everyone involved. Clark Terry promises to help make the Illini Jazz Festival '79 a really special event.

JAZZ BAND I

U of I Jazz Band I

The University of Illinois Jazz Band I has an illustrious past. By 1968, the Band had received world wide recognition; they won both the best big band and best overall jazz group at the Notre Dame Festival, and consequently, were awarded a trip to the Newport Jazz Festival. Although jazz festivals are not new to the Jazz Band I, they are particularly proud to be a featured group in this jazz festival.

HIGH SCHOOL JAZZ BAND DAY, Saturday, March 31

Elk Grove High School Jazz Band
Douglas Peterson, Director

The virility of jazz at Elk Grove High School cannot be questioned. In its 11-year history, the band, headed by Doug Peterson, has garnered more trophies than schools many times its size and age. Elk Grove has won the Sweepstakes Trophy at the Western Illinois University Jazz Festival both times they competed. The band has been named "Best of Class" six times at the Eastern Illinois University Jazz Convention, and has been among the finalists at the prestigious Oak Lawn Jazz Festival eight of nine times, winning the Grand Champion Trophy three times, most recently in 1978.

Elk Grove High will soon be appearing on the National Association of Jazz Educators "Project 2" album featuring the top nine high school jazz bands in the nation. This summer the band will be touring Europe (as they have twice before) and performing by invitation at the Montreaux, Switzerland International Jazz Festival.

Houston High School Jazz Band
Robert Morgan, Director

Distinguished as one of the nation's outstanding high school jazz bands, the Jazz Ensemble #1 of the Houston High School for the Performing and Visual Arts has traveled from Texas to play under the direction of Dr. Robert Morgan.

The 1976-1977 Jazz Ensemble was chosen along with seven other superior high school stage bands in the country to record for the National Association of Jazz Educators "Project 2" album.

Dr. Morgan is very involved in a variety of musical events, ranging from his Presidency of the Texas Unit of the National Association of Jazz Educators to his current position as Director of Jazz and Theory Programs at the High School for the Performing and Visual Arts. The music department is only one of various programs at the high school. Art, drama, dance, and media are other programs offered at the school.

Rolling Meadows High School Jazz Band
Len King, Director

The continuing excellence of the Rolling Meadows Jazz Band speaks for itself. Since its inception in 1972, the ensemble has blazed a trail of superior performances all over the Midwest. Selected Grand Champion at Augustana University, voted "Best of Class" in Whitewater, Wisconsin, and two-time winner of the Western Illinois University Jazz Festival, this year, Rolling Meadows was voted the Outstanding High School Jazz Band at Notre Dame University.

Led by Len King since its origin, Rolling Meadows will be featured on the National Association of Jazz Educators "Project 2" album as one of the top nine jazz bands in the nation. Rolling Meadows will be appearing by invitation at the All-American Jazz Festival in Orlando, Florida in May. The band was recently featured by WBEE in "Jazz in the Schools" in accordance with their continuingly superior performances.

The University School of Music and the Illinois Chapter of the National Association of Jazz Educators are sponsoring High School Jazz Day on the Urbana Campus. The student chapter of MENC (Music Educators National Conference) will serve as hosts and hostesses for the High School Jazz Band Consortium and clinic events.

JOE WILLIAMS NIGHT, Saturday, March 31/JOE WILLIAMS

Though born in Georgia, Chicago became Joe Williams' early home. Known as the city of blues, Chicago provided the ambitious Williams with his first career opportunities.

While always seeking the occasion to present his talents, Williams supported himself until the 1950's with such odd jobs as carrying ice, vending fuits and vegetables, washing dishes, and selling items door to door.

In 1925, at the age of seventeen, Williams began singing for a popular local bandleader, weekly. Initially working for no pay, Williams eventually was paid the respectable sum of $5.00 per night.

Joe Williams' professional debut was with Jimmy Noone's swing combo in 1937. Throughout the 1940's Williams played in local bands working with greats like Coleman Hawkins, Lionel Hampton, Andy Kirk, Erskin Tate, and the boogie-woogie piano team of Albert Simmons and Pete Johnson.

In 1950, the Basie sextet returned to play in Chicago, and thus began Williams' affiliation with Count Basie. Each night of their ten-week stay, Williams sang with the group. By the end of 1954, Williams joined the band as a permanent member, and soon after recorded one of Basie's and Williams' greatest hits, "Every Day" (I've got the blues).

"Every Day" was both a commercial and critical success, and it brought the fame that he had been in search of for over twenty years. For the next six years Williams sang with the Basie Band and experimented with pop and ballad tunes as a solo performer.

In 1961, he went out on his own as a solo performer. He first toured with the Harry "Sweets" Edison Quintet and also performed with the Junior Mance Trio. In 1962, he began a long tradition of singing at The Newport Jazz Festival. After playing there the first time a critic described Williams as "a powerful, earthy singer who imbues everything he does with a feeling for the blues." The now rising jazz vocalist appeared at The Monterey Jazz Festival, and toured England several times during the 1960's.

The veteran performer has continued to be productive throughout the 1970's. In 1973, he recorded a live album with his long-time friends Cannonball and Nat Adderly. It was the first of many records made for Junat Productions on the Fantasy lable. Williams now tours around the country appearing at night clubs, concerts and festivals. Williams' rich bass-baritone voice still thrills audiences as it did twenty years ago with the Count.

UNIVERSITY OF ILLINOIS ALUMNI BAND

Jazz at the University of Illinois has always maintained the highest of reputations. From the time John Garvey began his first band nearly twenty years ago, Illinois has been producing some of jazz music's most vigorous and talented proponents.

Although excellence has been a trait with every band at the U of I, the late 1960's and early 1970's found Champaign-Urbana to be the home of one of the tightest and hardest-swinging big bands in the country.

Many of the graduates of these bands have gone on to seriously pursue their musical careers. Today, alumni of the U of I jazz bands represent a great deal of talent, teaching composing and performing of jazz music throughout the country.

John Garvey has long envisioned having an opportunity to get some of his very talented graduates back to Champaign-Urbana to again perform together. The Illini Jazz Festival '79 has given him just the chance he wanted. . . .

The U of I Alumni Band performing at the festival will be mainly composed of those great 1968, '69 and '70 bands. Alto saxophonist Franz Roehman, drummer Charlie Bragham and guitarist Terry Pettijohn all plan to return. Composer/performer Jim Knapp (trumpet) and Larry Dwyer (trombone) will be adding their talents. The trumpet section promises to be strong with the talents of Steve Jenson and Rick Bendle. Other players, many who tour with some of the biggest names in jazz, will be arriving on campus for the five-day event.

The Alumni Band performances will be neither a sentimental reunion, nor an unorganized mixture of musicians. Instead, the performances promise to be artistic meetings of the minds; a gathering of old friends who have come to share their years of musical growth. With such outstanding individual talent, the Alumni Band will be an exciting and enriching addition to the Illini Jazz Festival '79.

Wesley Methodist Church

The last day of the Illini Jazz Festival will include jazz liturgical services and the Festival Finale at the University Auditorium.

At 9:30 and 11:00 a.m., Medicare 7-8-9 and the church choir under the direction of Greg Detweiler will perform at Wesley Methodist Church, 1203 W. Green, Urbana. Medicare is an improvisational jazz group partly made up of University of Illinois faculty and staff. The ensemble was formed under the direction of Dan Perrino for the purpose of goodwill.

At 2:30 p.m., the Festival Finale will be held at the Auditorium. The University of Illinois Black Chorus will perform "Gospel Mass" and "Cantata for the Black Chorus" with the U. of I. Jazz Band and Vocalist Joe Williams.

The U. of I. Black Chorus is a part of the Afro-American Cultural Program. The choir was founded by four students in 1968, and became a part of the U. of I. under the Choral Department in 1969-1970. Robert Ray directed it from this time until 1975. From 1975 to 1978, the Black Chorus was directed by Deborah Banks and Phil Rogers. Now, once again under the direction of associate professor of music Robert Ray, the 48-member choir has celebrated its 10th anniversary.

Ray, a well-known lecturer and clinician on black choral music, has brought his international performing background to the Chorus with excellent results. Some of the choir's previous performances include Handel's "Messiah," "Elijah" by Mendelssohn, Scott Joplin's "Treemonisha," and "Purlie" by Ossie Davis.

In the summer of 1978 Robert Ray wrote the "Gospel Mass" utilizing the professional chorus and contemporary gospel tradition.

The Chorus will also perform the "Cantata for Black Chorus" composed by Robert Morgan. The 10-movement Cantata consists of poems by black poets set to the music of Morgan, a former U. of I. graduate student. This will be the first time "Cantata for Black Chorus" has ever been performed in full.

Vocalist Joe Williams first worked with Count Basie's Band. His vocal style has effectively fused blues with big band sounds. Williams has appeared at many jazz festivals including Newport and Monterey.

Williams and the U. of I. Jazz Band under the direction of John Garvey will also perform with the Black Chorus for the conclusion of the Illini Jazz Festival.

Dr. Robert Morgan, Composer

U. of I. Black Chorus Robert Ray, Director

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